

HAIL  
MARY!

SAMANTHA SMITH

EXCLUSIVE  
INTERVIEW

# SUPERNATURAL

M A G A Z I N E

Supernatural  
**AWARDS**



**THE  
RESULTS!**  
How Did You Vote?

**ON  
THE ROAD**



Supernatural's  
**LOCATIONS**

## DARKNESS FALLS

**JARED PADALECKI**  
gets in touch with Sam's  
**DARK SIDE...**

WATCH  
SUPERNATURAL  
THURSDAYS AT 9/8C  
**CW**



**POSTERS!**  
SAM or DEAN?  
YOU DECIDE!



Issue #5  
AUG/SEPT - 2008  
\$6.99



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# news PREMONITIONS

All the latest buzz from the *Supernatural* universe. Remember, you read it here first...

## DEMON WAR IN SEASON FOUR?

**A**s you probably know by now, *Supernatural*'s been picked up for a fourth season (and if you didn't know already, you do now!), which is very welcome news, we're sure you'll agree. What can we expect for the upcoming season? Will the demon war that's been brewing escalate? Answering fans' questions on *TVGuide.com*, show creator Eric Kripke revealed his plans for the ways we'll see the war happening. "They will mostly be like *Jus In Bello* — skirmishes and off-camera battles — because we can't afford to produce actual blow-out battles." The reason? "Our season four budget is even smaller than our season three budget. Therefore, we'll be employing all kinds of tricks next year — the war will be smaller, more contained, underground, more guerrilla-style. I actually think it'll improve the show. Looking back over season three, the spectacle and size is never as interesting as the episodes that focus on the brothers. I think we probably got a little too distracted at times. In season four, there will still be the war, but we'll be presenting it in our scruffy, angsty, *Supernatural* way, and we'll return to concentrating on the relationships and the characters." Most of our favorite scenes and episodes on the show revolve around the relationship between Sam and Dean in particular, so we can only agree that this will be a good thing for the show. We can't wait!





## HUNTED DOWN!

Supernatural stars spotted...

**J**effrey Dean Morgan (John Winchester, of course!) is adding to his string of recent movie roles with a part in the black comedy *The Adventures Of Beagle Boyim* and a rumored role in director Don Roos' latest, *Love And Other Impossible Pursuits* alongside Jennifer Lopez, not to mention his role as Edward Blake aka The Comedian in superhero blockbuster *The Watchmen* • **Katie Cassidy** (Ruby) has been confirmed to star as troublesome Ewing cousin Lucy in the big-screen version of 80s soap sensation *Dallas* • **Nicki Aycox** (Meg Masters) is going to be getting in touch with her wild side in the horror film *Animals*, alongside *Lost*'s Naveen Andrews and *Buffy*'s Marc Blucas, as well as starring in the thriller sequel *Jay Ride: End Of The Road* •

**Adrienne Palicki** (Jessica) is set to star in *Legion*, a big-screen horror film about a group of diner customers who become the last stand against a Biblical apocalypse. **Dennis Quaid** and **Paul Bettany** also star • **Chad Lindberg** (Ash) will soon be seen in the upcoming drama *The Spy And The Sparrow*, as well as the horror film *Black Mountain*, as one of a group of army rangers who fall foul of some dangerous creatures in backwoods Mississippi • Look

out for **Lauren Cohan** (Bela) in the upcoming indie comedy *Float* • **Sandra McCoy** (The Crossroads Demon) is rather a busy girl, with upcoming roles in comedies *Las Angeles* and *Deep In The Valley*, and the horror flick *Nite Tales: The Movie* to look forward to!



## GHOSTFACERS: THE SERIES

As we all know already, *Supernatural* creator Eric Kripke's plan is to bring the show to an end with season five. But like shows from *Cheers* to *Buffy* before it, could there be a chance of spin-offs continuing the world of *Supernatural*? Speaking to Eric, we found there might be something on the cards for some of season one and three's funniest characters.

"Funny enough, as we speak, we're actually trying to turn *Ghostfacers* into a web series. Can't promise anything, but we're trying, and the [episodes'] actors are really into it. It depends on whether the studio wants to bankroll it, but we're pitching our little hearts out."

And are there any other *Supernatural* characters who might befit the spin-off treatment? "Beyond that, if we didn't kill Gordon, and if Sterling K. Brown was available (which he isn't; he's a regular on the show *Army Wives*), I always thought Gordon would make a good lead character in a series. It would be a supernatural-hunter show, but more of the dark side of hunting. Where your lead is more anti-hero than hero, doing all sorts of terrible, violent things to get the job done. It's probably too dark and nihilistic, so it's for the best that we can't do it, but it occurred to me once or twice, mostly because Sterling is one of the best guest stars we've ever had on the show."

LOCKED  
AND  
LOADED  
#5

RUBY'S  
KNIFE

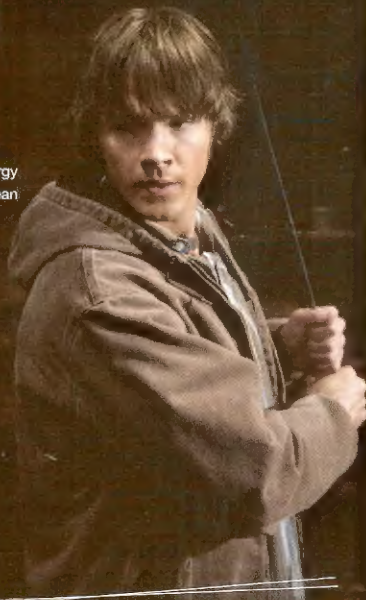
Until Ruby's appearance, it was thought that there were only two ways to dispatch a demon – by exorcism, as in the case of Meg Masters, or by shooting them with the Colt, the method used to kill the Yellow-Eyed Demon among others. However, Ruby's knife has been shown as being just as effective at sending demons packing, killing three of the Seven Deadly Sins demons, and being used by Dean to finish Tammi. Unfortunately though, Sam's attempt to use it on Lilith was not so successful. The knife's origin is unknown, but its power may lie in the engravings on the blade itself. Clearly, like its owner, there's a lot more to discover about this deadly weapon...



# TOOLS#5 OF THE TRADE IRON

Each month, we take a look at a Winchester weapon of choice...

**S**pirits are often seen to appear thanks to electromagnetic energy (hence the reason Sam and Dean use EMF detectors to locate them), so it's possible that a conductor like iron would affect them. This theory is born out in many folk traditions. For instance, historically a horseshoe was nailed above the door to a home to repel evil spirits. Iron has also been seen as a way to contain spirits – as seen in the tradition of surrounding cemeteries with iron fences (and in the iron railroads used to keep the Yellow-Eyed Demon from the Devil's Gate). Iron's usefulness in tackling spirits was seen in action too when Sam swung an iron poker at the spirit of Melanie Merchant to try and disperse her. Sometimes a hunter has to take the direct approach!



## WHERE ARE THEY NOW?

**THIS ISSUE: GINA HOLDEN**  
(Haley Collins)

Memorable *Supernatural* guest stars hunted down...

**S**he was one of the first guest stars to come across Sam and Dean after they set out on their hunt, way back in season one's *Wendigo*, as brave Haley Collins, and Gina Holden's been in demand since. Gina's probably best-known now as heroine Dale Arden from the Sci-Fi Channel's recent re-imagining of *Flash Gordon*. She also played regular character Coreen Fennel in vampire detective show *Blood Ties*, and Patricia Swann on The CW's *Smallville*. That's not to mention film roles in *Aliens Vs. Predator – Requiem*, *The Butterfly Effect 2*, and *Final Destination 3*. As well as parts in the upcoming romance *Traveling* with Jennifer Aniston and the sci-fi thriller *Screamers 2*, Gina can also be seen in the seasonal film *Thomas Kinkadee's Home For Christmas*, alongside none other than *Supernatural*'s Jared Padalecki!

## NEWS



Following the news that Jared Padalecki will be starring in the remake of *Friday The 13<sup>th</sup>*, Jensen Ackles is also to star in a horror remake – of 1981's *My Bloody Valentine*. The *Hollywood Reporter* stated that Jensen will play Tom, “a handsome, principled man who returns to his home in Harmony, Montana, 10 years after 22 people were murdered on Valentine’s night. Back in Montana, Tom finds he is still smitten with his first love, Sarah (Jaime King), and is now a murder suspect.”

Even more intriguingly, the film will be in 3-D, so get ready to look very silly in those 3-D glasses. For Jensen though, we’re sure you’ll agree it’s worth it!

The tentative release date is January 23, 2009.

From the responses to our *Supernatural* Readers



Awards, we knew Sam’s towel scene in *Hell House* had its fans, but it obviously had enough to make it to number 14 in *EW.com*’s (that’s *Entertainment Weekly*, by the way) “You Pick 21 Favorite Examples of Gratuitous TV” poll!

Sam just beat Xander wearing his Speedos in *Buffy The Vampire Slayer* in order to reach 14<sup>th</sup> place. Where’s the love for Dean, though? We guess Jensen needs more shower scenes so he can *really* compete!

## BITES

# TOP FIVE

## ... WINCHESTER ALLIES!

### 2. Ellen Harvelle

A tough bar-room broad who can handle herself in a fight and who even Dean is scared of, Ellen is the kind of lady you'd want on your side. Ellen proved to be more indestructible than her own Roadhouse. But did she and John Winchester ever... you know? Dean thought not, but who knows?



### 4. Missouri Moseley

This sassy psychic proved to be a useful ally to John, Dean, and Sam. After all, it was Missouri who told John the truth about the supernatural to start with. She helped the boys tackle a poltergeist in their childhood home, and even helped reunite them briefly with their mother Mary, so they have a lot to thank her for. She's also, of course, one of the few people who could put Dean in his place. We'd love to see her again, but presumably she'd know about it before we would!



### 5. Ruby

She'd probably have placed higher if we knew she was entirely trustworthy, but even so, Ruby's still proved to be a useful ally. She helped repair the Colt, and even slaughtered her way through some fellow demons to join the boys at the police station siege in *Jus In Bello*. Now, anyone got a breath mint?



### 1. Bobby Singer

Known as "Uncle Bobby" when Dean and Sam were kids, Bobby's been like a surrogate father to the brothers since John's death. Though he's been an accomplished hunter ever since his first tragic encounter with demonic possession meant he had to kill his own wife, Bobby's technical skills have come in just as handy. The Impala and the Colt have both benefited from his know-how, not to mention Sam and Dean themselves.



### 3. Ash

Looking like a mulleted ("all business up front; party in the back") Lynyrd Skynyrd roadie, but possessing a genius intellect, this self-styled "Dr. Badass" made quite the research assistant. He was apparently killed when the Roadhouse was razed to the ground, but we only saw a charred hand in the wreckage. Here's hoping Dr. Badass isn't *really* out for the count.



That's our choice of Winchester allies, but what did you guys think? Check out our *Supernatural* Awards Results on pages 38-45.



The mean and moody Sam Winchester we saw throughout season three is a far cry from the reluctant hunter we were first introduced to in *Supernatural's* pilot episode. During a whirlwind visit to the UK, JARED PADALECKI sat down with *The Official Supernatural Magazine* to talk about everything from Sammy's new-found dark side (and what it means for the Winchester brothers) to squeezing Jim Beaver's too.

Words: Kate Lloyd

**BORN  
TO BE BAD?**



**J**ust before she blows the police station to hell in *Jus In Bello*, Lilith has a query for Agent Henriksen and Nancy. "Excuse me, I'm looking for two brothers? One's really tall and one's really cute." While the majority of *Supernatural* fans would argue that *both* Winchester brothers are really cute, it's only when you meet Jared Padalecki in the flesh that you fully understand why the writers went for that particular characteristic of Sam's, rather than say, his dimples or his floppy hair. When the actor stands to greet *The Official Supernatural Magazine* in the downstairs bar of the exclusive Brown's Hotel in London, we can't help but notice that he goes up and up... and up. (He's also extremely cute, but that always was a given.)





Dressed casually in jeans and a long-sleeved T-shirt, with his hair swept back under a bandana, Padalecki is in the UK as part of a two-day whirlwind press tour. Following the media blitz, he and his girlfriend (and now fiancée) Sandra McCoy, are heading to Barcelona and Paris for a romantic European vacation. As *Supernatural Magazine* settles down onto the sofa opposite Padalecki, we're surprised to learn that despite having only been in the country for 48 hours, the happy couple have already managed to squeeze in a bit of sightseeing.

"After we landed, we forced ourselves to stay awake and went to Stonehenge," explains Padalecki in his distinctive Texan drawl. "It was much smaller than I thought. I still thought it was cool and creepy and eerie, but it was smaller than I thought and I was disappointed by [its] proximity to the highway. I [felt like I] could throw a stone from the street and topple it.

"There was one point when I was about to take a picture and there was a rainbow in the background," he continues with a chuckle. "I thought, 'Cool, I can make it look like it's coming out of Stonehenge. I went

around the back and started to line up the shot with my camera. I was zooming in and zooming out, and I got down [on the ground] and I swear to God, right as I was trying to center it, a double-decker bus drove past. It was just so funny, because there I was at this centuries-old monument and suddenly there was a [modern day] double-decker bus!"

Despite his concerns about Stonehenge's size and location, however, Padalecki is quick to admit that the monument would make a fantastic setting for a *Supernatural* episode, should the Winchester brothers ever decide to visit Wiltshire, England.

"It would be a great setting for a *Supernatural* episode," he enthuses. "It wasn't really cheesy touristy, and it was eerie. I think there are plans to re-route the highway, [called] the Stonehenge Project, which will be nice [if it happens]. It's not going to be cheap, I don't think, but it *will* definitely help the look and feel of Stonehenge."

### THREE AND EASY

After a slight pause to (very politely) request a glass of water, Padalecki

turns his attention to *Supernatural's* gripping third year.

"We hit such a stride with season three," he enthuses. "Season one we were trying this out and trying that out. Season two things began to work more, but we were still trying [other] things out. Once we started season three, however, everything just felt really, really right. And apparently it was the same in the writers' room. There was no writer's block. It was like, 'Hey, what about this?' 'Yes!' 'How about this?' 'Yes!' They were knocking it out of the park, so it was tough when we had to stop because we finally felt like we not only getting somewhere, but [we were] getting there fast."

Padalecki is, of course, referring to the writers' strike that saw production on *Supernatural*, as well as virtually every other TV show in America, grind to a halt for more than three months. Thankfully the strike was eventually resolved, but it did mean that *Supernatural's* third year had to be cut from 22 episodes to 16. Despite the shortened season, however, Padalecki





## CHRISTMAS COMES EARLY

Padalecki on his new movie *Thomas Kinkadee's Home For Christmas...*

"It was fantastic. I got a chance to work with Peter O'Toole, Marcia Gay Harden and Edward Asner, a bunch of people who I was a fan of, and who I really enjoyed [working with]. As an actor, working with Peter O'Toole is like working with a god. He's a living legend, and arguably the greatest actor of all time. And Marcia has an Oscar win and an Oscar nomination as well. You just think, 'I don't really feel like I deserve this, but I'm going to take it and I'm going to make the most of it!' So it was really, really exciting. It was a short shoot, only 25 days. I was there and gone."

was thrilled with the surprising direction many of the episodes took, and also the opportunities the year as a whole presented to both he and Jensen Ackles as actors.

"I talked with Eric Kripke about where [we were] going during the shooting of *A Very Supernatural Christmas*," Padalecki reveals. "He came up to Vancouver to have a discussion with Jensen and myself about

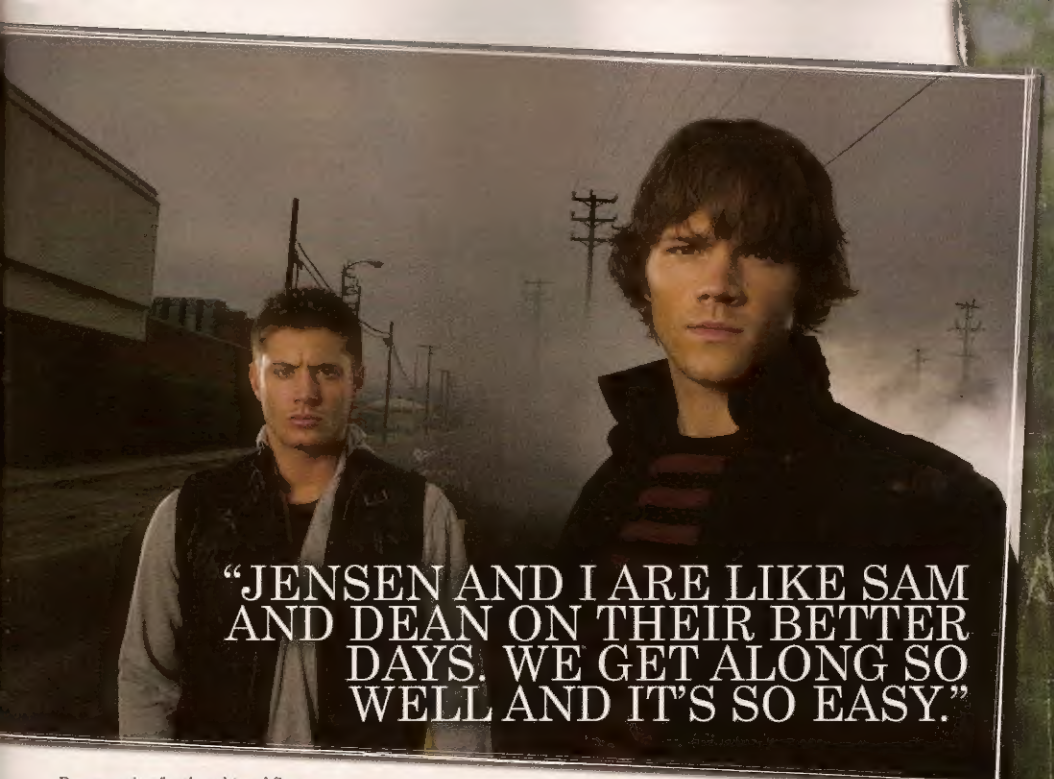
where we were going to go, what we thought, what we felt, and whether we had any ideas.

He excited me, because he talked about really [exploring] the dark side of Sam and Dean.

We've seen their relationship and how they are so close, and how they live off each other, and Eric kind of hinted that he wanted to see what it would be like if the brothers really started to butt

heads. I don't just mean yelling things like: 'Dean, why don't you care about saving your own life?' and 'Sam, quit nagging me!' but actually butt heads on cardinal differences such as who should die, and who shouldn't die. And then maybe see the dark side of Sam come out a little bit and start to scare Dean."

The shoot-first-ask-questions-later Sam Winchester we saw in season three certainly was a far cry from the reluctant soldier who questioned every kill in seasons one and two, most noticeably in the episodes *Jus In Bello* and *Time Is On My Side*, when it seemed as if Sam was prepared to risk anything and everything—even the lives of innocent men and women—to save his brother. In fact, ever since Dean brought Sam back from the dead in *All Hell Breaks Loose Pt. 2*, the siblings have almost reversed roles, with



"JENSEN AND I ARE LIKE SAM AND DEAN ON THEIR BETTER DAYS. WE GET ALONG SO WELL AND IT'S SO EASY."

Dean pausing for thought and Sam destroying everything in the brothers' path. Asked whether he's deliberately been playing the younger Winchester with a dark edge, Padalecki nods his head.

"Yeah, yeah. Well, it's half that and half being guided by the scripts because some of them have aired that way, with Sam having [sort of switched places] with Dean. I've been watching some of season two to see what Jensen was doing with the character. I thought it might be neat to play off that, so that was really the thought behind it. That was a decision of mine."

## GIRL POWER

In addition to Sam and Dean reversing roles, season three was also notable for the arrival of two new, semi-regular cast members in Katie Cassidy (Ruby) and Lauren Cohan (Bela).

"I have to admit, we were all nervous about it, because it had been two solid seasons, 44 episodes of Jensen and Jared, day in and day out," says Padalecki of the girls' arrival. "And we had gotten so close, Jensen and I are like Sam and

Dean on their better days. We get along so well and it's so easy, so we were like, 'Uh oh, girls! Girls cause trouble.' But they came in and they fit right in, which is saying a lot, because it's a very, I wouldn't say rough set, but we all love each other and we all make fun of each other ruthlessly. And we did not go light on them! As soon as they came in we were joking about them not hitting their marks or having boogers, and they came right back at us. We knew then that they were going to fit in just fine."

It's no secret among *Supernatural* fans that Padalecki is a bit of a joker on set, and Katie Cassidy and Lauren Cohan aren't the only ones to suffer; it would seem...

"I'm sort of a fun-loving guy anyway, and so I definitely like to have fun on set," he admits. "[Executive producer and director] Kim Manners said to me, 'You're going to spend more time with me than you're going to spend with your mother, your father, your girlfriend, your best friend and your dogs, so if you can't get along and you can't have a good time, then what's the

point?'" I mean none of us want to go to work just to make a dollar. Everyone [needs to make money], but why not have a good time if you can? As long as you're getting [the] work done, then why not jerk around?"

"I definitely like to try and make people laugh," Padalecki continues. "There's this scene [in *Dream A Little Dream Of Me*] where Jim Beaver, Bobby, is lying in a hospital bed and during his coverage I had his toe and I squeezed it really hard. He didn't break [out of character] once, and I was so disappointed. When they called cut he was like, 'What the hell is wrong with you?'" and I was just laughing so hard. I tried to get him to break, but I just couldn't. I've been close a few times, but Jim is hard to break because he comes from [the] theater and has done some serious stuff like *Deadwood*. Jensen is tough to break, but I can break him. But Jim has got a will of iron."

So what does it take to break Jensen? "It's weird," laughs Padalecki. "I can't just choose to, but if the opportunity



arises I can definitely [break him]. It just hits me, like, this will make him laugh, so I'll do it. I can't just make faces or anything, he's over that now. After [so many] episodes together, I can't make faces or moon him because he'll just carry right on, but there are certain times here and there. A lot of times I'll change my lines when I'm off camera and just start talking about God knows what, and try to throw him off his lines. I'm trying to think of specifics, but it's been a while..." [Laughs]

Being on the road as much as they are, the Winchester brothers seldom have time to form any meaningful relationships, and this was especially true of Sam in year three. In fact, his only real dalliance with the fairer sex during that season was in *Dream A Little Dream Of Me*, when he had a naughty fantasy about Bela (of all people).

"That scene came right after the holidays, and they were like, 'Hey, you're going home for Christmas and stuff, but don't eat too much because you have a sex scene two weeks after you get back,'" recalls Padalecki with a chuckle. "I'm like, 'C'mon, how can you do that to me?' because I like nothing more than going home for the holidays and gorging."

"I remember Lauren coming up to me and saying [adopts posh English accent], 'I hear we have a saucy scene,'" he continues. "And I'm like [adopts posh English accent again], 'Oh, do we have a saucy scene?' I love that word, 'saucy.' It wasn't that saucy a scene, but it was a little saucy. That's a really funny episode, and it's clever how it's done. The guy who directed that episode, Steve Boyum, also directed *Crossroad Blues*, and we really like his work. He makes really interesting episodes. He's very good and very hard-working, and a lot of fun to have on set. He's an ex-stuntman, so he's just a total cowboy. We make fun of him and toss him around and he's like, 'Ahhh, I'll kick your ass, you little actor!'" [Laughs]

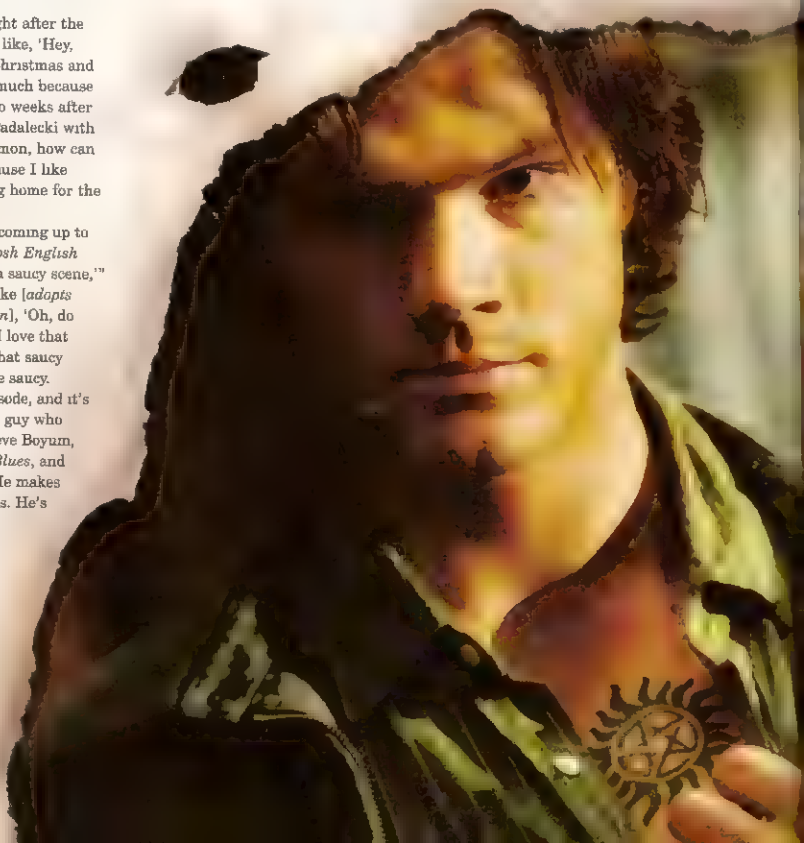
## FAN TRIBUTE

Padalecki's enthusiasm for his work is obvious, and what's also clear is that he doesn't take *Supernatural's* success for granted. While he happily admits to playing the fool on set, his fondness for his fellow cast and crew members, coupled with his excitement about the coming fourth season and what it holds for Sam, all point to an actor who genuinely loves his job. One other thing that Padalecki is particularly fond of, it would seem, are *Supernatural's* loyal fans...

"The fans are so devout and they know so much," explains Padalecki. "It's so nice to be part of a [series] that people are watching because they actually enjoy the show. I know people who watch *Grey's Anatomy* because their friends at work watch *Grey's*

*Anatomy*. It's almost like a book club. So if you're missing these gigantic shows [to watch *Supernatural*], which are also good shows, but if you're missing *Grey's Anatomy* and *Lost* and *CSI* and *House*, it's because you really are a fan of the show, and that's so humbling and flattering."

"*Supernatural* might not be as successful as *Lost* or *CSI* or any of those, but the people who know the show are fans of Jared and myself," Padalecki concludes. "That means a lot, because I know some people who can't tell you a single actor on *CSI* even though they watch it every week. When you're thinking about building a career, you say, you know what, maybe these people will go and see a movie I do, or another TV show if I do one. [At least,] I hope so!"





PAUL LOGGHEED  
AND  
RUSS HAMILTON  
INTERVIEW

# LOCC



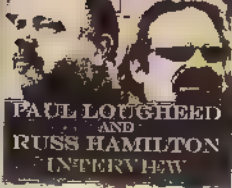


# ATTENTION, LOCATION, LOCATION...

EVER WONDERED WHO FINDS ALL THOSE ATMOSPHERIC PLACES FOR SUPERNATURAL TO FILM? OR WHAT IT'S LIKE FILMING AROUND THE GENERAL PUBLIC? WE TALK TO THE SHOW'S LOCATION MANAGERS, RUSS HAMILTON AND PAUL LOUGHEED, TO FIND OUT ABOUT TAKING SUPERNATURAL ON THE ROAD...

Words: Jayne Nelson





**The Official Supernatural Magazine:**  
So, tell us – what exactly does a location manager do?

**Russ Hamilton:** Basically, we take the script and we break it down by location, so if it calls for a mansion or a deserted road, we send scouts out to find several options. We combine all the files and show them to our directors, producers, and production designers and go through the process of selecting the location. Then we deal with the municipalities, the police, any permits that need to be in place, neighbors – polling everybody, booking the PAs, prepping the location. There's a lot of logistics and planning before the film crews show up. Then we run location and wrap location up, so basically we shoot in a street and two or three days later you'd never know there were 150 people at that house.



**Motels (various episodes)**

**Paul Loughheed:** "Some of our motel exteriors aren't real motels. We'll find a parking lot outside an apartment building and then throw up a sign. We do use motel exteriors, there's no question of it, but we've already gone

through most of those in the first two and a half years. We try. There are a lot of hotels around here. We've got a street called King George in Surrey, which is just chock-a-block full of motels."

**Paul Loughheed:** Being that we're on a TV series as opposed to a feature film, there's a lot of what we call 'marrying of locations. If you've got a lot of locations in one script and we've only got eight days to shoot it, certain locations have to marry to other ones. So you'll be spending a portion of the day in one location and a portion of the day at another. Or it could be four or five locations in one day. So that becomes tricky when you have a lot of different locations in a script'

**What's the biggest part of the job?**

**RH:** The largest part of it, I think, is dealing with the general public. You come home one day and there's 150 people in your street with 1,000 feet of truck; it's our job to be the liaison to them. So many film crews put up this big wall – "We're filming here, so go away," and Paul and I understand the process of it: if you want people to support the film industry, you get them involved in it. They can come up and watch the filming, rather than make them go away because you're filming. Get them involved! For some bizarre reason, people enjoy knowing what we do in the behind-the-scenes process of making a film [or TV show]... but all they gotta do is hang with us for about two hours and realize how mundane it is!

**Can it be stressful?**

**RH:** It is. It really takes a specific character to do this job, because oftentimes location managers will get yelled at by the crew and yelled at by the general public, all regarding the exact same issue. The crew will complain that the trucks are too far away, and the general public will complain that they're outside their house. So you get yelled at and berated quite often, and it's an incredibly stressful thing. But at the end of the day, no matter what it is that you've done, there's a tangible product at the end of it: "I shut down that bridge! I helped blow that house up!" There's something there that's gonna live on forever. That's quite exciting!

**Explosions aside, aren't you supposed to leave locations looking good – maybe even better than when you arrived?**


**PL:** That's what we're supposed to do on every location! As a matter of fact, we're doing that right now, as we speak. We took a house that needed some work and we brought it down, really bad, made it into a local house that the kids have spray-painted and stuff like that, and we're in the process of cleaning it up as we speak! We totally messed up this whole house to make it look abandoned and in the middle of nowhere.

**Coal Harbour, Downtown Vancouver (Red Sky At Morning)**

**Paul Loughheed:** "We do a lot of late nights on this show, and that's a bit of a problem, because if you go by standard curfews in municipalities and cities, you have to get permission from the entire neighborhood. When we did *Red Sky At Morning* we had to poll thousands of residents because we were [filming] all along the seawall. That took days. It was a very densely populated area of Vancouver. Houseboats, high rises – imagine trying to get all the permissions to get in there. We didn't officially get it until the very end, but we did "







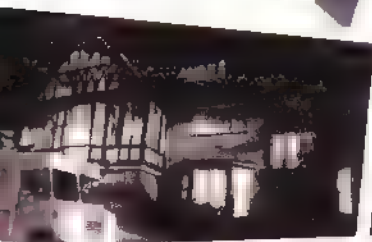
Paul Loughheed: "When we go to an alleyway, we go through it with a pressure washer machine before we film. It's got chemicals in it that gets rid of urine and stuff like that. It's gotta be safe and healthy for the crew. If they're laying down their cables, we don't want them getting sick. And you wait till the last minute to do it, so you know it's clean."

**The Crossroads (Crossroad Blues)**

Paul Loughheed: "That was an abandoned area we used to use last season as a recurring location. It's where we put the Roadhouse. It used to be a military base back in the 50s and 60s, and even into the 70s. They tore down all the buildings, but the streets are still there. We had to actually dig into the tarmac but it's not really used as a street anyway - it's mainly for filming and dogwalking!"

**"THE FILM CREWS  
BRING OUT THE  
CRAZIES. THAT'S  
FOR SURE!"**

"YOU COME HOME ONE DAY AND THERE'S 150 PEOPLE IN YOUR STREET WITH 1,000 FEET OF TRUCK; IT'S OUR JOB TO BE THE LIAISON TO THEM."



**House as the Pierpont Hotel, Connecticut (Playthings)**

**Russ Hamilton:** "Last season we were filming outside this house, and these girls were standing outside in the pouring rain just watching what we were doing... just because they loved the show. I had my production assistant take them hot chocolate - 'Get them a tent to stand in so they can watch!' Those are the fans who don't get in the way; they just wanted to see what was going on. That's the stuff I enjoy. I love dealing with the public, helping people understand what we do."



**UBC School Of Theology (university campus in Tall Tales)**

**Russ Hamilton:** "UBC [University of British Columbia] is always challenging because it's such a large campus - me and my assistant were just talking yesterday about what a maze it is. You get lost out there! [We certainly did - Ed] On the day of filming it snowed, and it wasn't supposed to snow, and for the script that was a big problem. Then the wind came up so bad there were pieces of plywood flying off the building they were building next to UBC, right toward our set. The lighting cranes were about to fall over with the winds, so we had to lower the lighting cranes. I got a call at about midnight about the problems on that set, so I had to get out of bed, call my nanny to come back to my house to watch my kids, and go to UBC at about one o'clock in the morning to deal with the problems. We never have our phones turned off! If they're filming all night long, we could get a phone call at three in the morning."

157-11-159



**You must need a lot of rundown places on *Supernatural*...**

**PL:** Every different show I've been on, I've done something different. On *The Sentinel* it was, "What can we blow up every two weeks?" On *Viper*, it was, "Where are we gonna chase this car? How are we gonna have a unique car chase every week?" Each has their challenges. [On *Supernatural*] it's spooky houses at night!

**There have to be a finite number!**

**PL:** There are! And in extreme cases we've repeated a couple of times. But you'll never know that... [Laughs]

**Do you get to meet fans of the show?**

**RH:** Some ladies came here at the end of last year, ladies from different parts of the country who met on the blogs regarding *Supernatural*. And they were very polite ladies. They emailed me, sent me a letter about what they wanted to do, and they were very nice. I showed them certain locations that nobody knew about - the crossroads location, for instance, nobody knew where that was.



**Did they geek out?**

**RH:** Oh, they totally geeked out! [Laughs] But you know, it's the same principle get these people involved, rather than making them go away. Word of mouth is how a show like ours survives. We have people stalking us, the cast... trying to find out where we're filming, all the time. Just yesterday in the office, somebody called claiming [that] they were a production assistant and that they'd lost their call sheet and that they needed to know where we were filming today.

**You're kidding!**

**RH:** We knew that it wasn't a PA, because a PA doesn't lose a call sheet! So it was so obvious it was a person just trying to find out where we were filming! It happens all the time. Directional arrows... whenever we film on location we put arrows everywhere. They disappear constantly! Because people start to figure out that the "SN" stands for

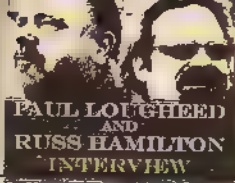
*Supernatural*, so they get taken non-stop. Oftentimes last season we would put the arrows up, and two hours later they'd be down because people would steal them!

**Which, would you say, are usually the most expensive or difficult locations?**

**PL:** The bigger the house, the more expensive. We do shopping centers and stuff like that; that gets pretty pricey. Everything where we're disrupting businesses... If we're filming in the street and it's a real small town, chances are that all the stores we're affecting are mom-and-pop operations that require day-to-day store revenue, as opposed to a downtown street where it might be a chain of stores, like a McDonalds or a Starbucks, where they don't care because they're just a conglomerate of a million stores. So I would say, small town, big budget. These people, it's their bread and butter, while Starbucks doesn't care at all! [Laughs]

**RH:** The most difficult for me personally are mansions. We have some beautiful old mansions in this town, and we have to be so on top of the crew to make sure they don't damage these places. We're talking about \$20 million mansions. We're filming in one today and we were filming in one yesterday, and they're \$10 million each.





PAUL LOUGHEED  
AND  
RUSS HAMILTON  
INTERVIEW

**Yikes! We'd be terrified in case we damaged them in some way...**

**RH:** I have a prep person who goes in and puts down carpet, puts cardboard and covers over the walls to protect them. But then when they're filming, all that stuff has to come off and then go back up when you're not looking at it. So there's [about] 10 PAs inside the house, constantly making sure the house is protected - [making sure] floors don't get scratched or anything like that.



**You shoot outdoors a lot on the show. Does anybody ever try and blame you when it rains on your location?**

**PL:** They can blame me all they want, but I'm the one who's in the office! That's the beauty of being a location manager - if it's really bad weather, I'm suddenly needed at the office. If it's really nice weather, I'm suddenly needed on set! [Laughs] But at the same time, I've got the most volatile job. Most of the time you can almost use a formula for

what's gonna happen: you know what props you're gonna need, you know what trucks you're gonna need and stuff like that, but with my department, we've gotta deal with regular people, and you never know what the regular people are gonna be like. Now, we might get into a

neighborhood and the city says it's okay and the landowner says it's okay, but the neighbor down the street ends up being a nutball. I've had [situations where] they're great in the morning, but they're drunk by three in the afternoon and they're on their porch screaming. They're crazy, they're insane. I've had that happen many times! The film crews bring out the crazies, that's for sure!

**RH:** You could be sitting down having a coffee because everything's going very smoothly on the set while you're not there, and then everything could explode within five minutes. You could have an accident on the set, a neighbor suddenly gets irate and starts yelling out the door. You could have a location that you've already contracted back out. The schedule

**"SUPERNATURAL IS ONE BIG FAMILY, WITH 125 PEOPLE THAT LOVE AND CARE ABOUT EACH OTHER."**



**\*St. Andrew's Church, Nelson Street, Vancouver (Houses Of The Holy)**  
**Russ Hamilton:** "You know, permits [for filming in churches] are not as hard as you think. It's pretty much a standard location fee. But the process involved in a lot of the churches is that they get script approval. So, *Supernatural*, by the nature of our show, means that some churches don't allow us to film. Not that they don't like the show, but the script content goes against what they want to do. We're more often than not killing people in a church!

But you just go to the priest or whoever runs [the church in question] and you tell them exactly what you want to do. It's a standard contract or they often have their own, and they're no different from anybody else - the bottom line is, it boils down to money quite often. Five years ago I got a script where we had to kill a priest on an altar, in a major, big church. So that, in and of itself, everybody thought we couldn't do, and it took me four days, but I found the church. They allowed us to kill the priest inside, in full view of

entire church, as long as we didn't say that the church we were doing it in was a Catholic church, because this church needed the roof redone, which was going to cost \$50,000. So the \$5,000 we were giving them to film in this church for half a day went toward the roof. Everybody's all about the money, really.



could change; all of a sudden an actor's not available or sick. If you're behind schedule, we have curfews in place for filming and we have to poll the neighborhood; if we get a call at six o'clock at night saying, "You know what? We're gonna go past curfew," you've got an hour to pull all that together. Our job is to solve those problems

**You certainly keep busy....**

**RH:** As much as Paul and I can be blowhards and braggarts, we would be nothing without our assistants and trainees, who do such an amazing job. This is a family; we protect each other. We've got the best producers I've ever worked with. If you have a personal problem, they take care of you, because this is a family show. *Supernatural* is one big family, with 125 people that love and care about each other. ☺



**Buntzen Lake as Lake Manito (Dead In The Water)**

**Russ Hamilton:** "I wasn't at Buntzen Lake, that wasn't my episode, but it's a well-used location. It's beautiful and very challenging. It's a middle of nowhere location that's not in the middle of nowhere, and it's an incredibly challenging location to film at, but it's such a beautiful locale. As much as we all cringe at the thought of filming out there – and it is difficult, because you're dealing with a branch of the government which is hard to deal with, BC Hydro – it's such a great place to go and film. I think *Dead In The Water* was a great episode. A great location, frankly."

"AT THE END OF THE DAY, NO MATTER WHAT IT IS THAT YOU'VE DONE, THERE'S A TANGIBLE PRODUCT AT THE END OF IT: I SHUT DOWN THAT BRIDGE! I HELPED BLOW THAT HOUSE UP!"





THERE'S SOMETHING ABOUT

# MARY

She lives, she's dead, she's back! By episodes one Mary Winchester has made a major impression on the very *Supernatural* After all, the dead sister (Kerry Condon) who saves an unborn sibling's life is back with the angels! The second season's premiere (Nov. 1) features the first of the show's many "flashbacks" to Mary's life, which is a bit of a departure from the show's usual focus on the present. But it's a departure that's worth it, because Mary is a character who's been around for a long time, and she's back in a big way.

by Dave Karger and Jeff Labrecque

**spooky material immediately.**

Totally. I'm a huge sci-fi fan. I'm actually a giant geek, but don't tell anyone! It's not so much horror [I'm a fan of] as sci-fi. I'm an avid *Battlestar Galactica* fan. I was in *Transformers*, too. Horror movies scare me to death, so I can't watch them at all.

**So when you got the script for the *Supernatural* pilot, what interested you about it?**  
**Winchester?**

Well, to be honest, when I got it, it was pilot season, so you try out for so many shows, and you take the job you get. I

was thrilled to get that one, because when I went in for the audition, David Nutter was the director and he made the audition so much fun, which is such a rare occurrence. He's just a lovely guy, and all the producers were there [as well]. The audition scene was my very first scene in the pilot where I had to come in, talk to the baby, there's the demon, and then I'm on fire. It was a hilarious thing to have to do, so we had a lot of fun. I knew that the character could come back, and would have to come back in interesting ways because Mary is [basically] dead as of the first two minutes. I knew I would have to come back in flashbacks or as a ghost or something cool, so I looked forward to that.

**How did it feel to be on the ceiling?**

It was a special set-up where I was on the floor and it was reversed to make it look like the ceiling. They shot it from a special angle to make it not just flat on. Then they had these big fire things on either side. It was crazy, but they actually had a model of me. They built a metal cased frame of my body, then papier-mâché'd it, put it on the ceiling of an actual set, then set it on fire. I have a picture of me standing under it.

**Was it unsettling seeing yourself**

**on the ceiling?**  
Ummm... yeah, it's a little disturbing. M





mom really freaked out. She didn't like it at all, but we have a running joke that I die in almost everything I do. It's this ongoing, unexplainable phenomenon. I just keep getting killed in all kinds of gruesome ways!

**How's your marriage with Dean?**  
**Dean Morgan seems to have the same problem.**

Both of us just keep getting killed off [in all our projects]!

**At the same time, Mary was the catalyst for Sam and Dean's demon hunting.**

Yeah! There are times [on other projects] where the role is a little part with no impact. This part feels special to me. I've only been in four episodes, but I feel like I'm such a continual presence in the series.

Rightly or wrongly, even though I'm barely in it, I feel like such a part of the show because of the impact Mary has on the boys. It's nice.

**Were you pleased with how the pilot turned out?**

Oh, yeah. Even more so, I loved the next episode I did [Home], where I came back as the ghost that protected the boys. To me, that was very meaningful. That was an even smaller scene [than in the Pilot] where I had three words, but I loved the relationship between my character and the boys. I loved the way the episode was shot and how the film was so grainy. I love how everything was minimal. They don't over-explain [things], so there wasn't a lot of exposition.

**And after playing Mary, you finally got to interact with Jared and Jensen.**

I didn't think that was ever going to happen, because Mary is dead, so any scenes I had with the boys would be when they are little. I haven't even had


any scenes with the little kids, except for in the pilot. I love Jared and Jensen. They're super fun, and it's great hanging out with them.

**There was a big gap between Home and your next appearance, What Is and What Should Never Be in season two. Had they approached you in between those episodes, and was there a scheduling conflict?**

There might have been one scheduling issue, but I can't remember if it was for that episode and they worked it out. It wasn't like they had been pounding down my door and I was like, "No, no!" because I would pretty much drop anything to work for Eric Kripke. I love him and would do anything [for him] work-wise. I love Vancouver and the [WGA writers'] strike screwed everything up, because who knows what season







**"I DIE IN ALMOST EVERYTHING I DO. IT'S THIS ONGOING, UNEXPLAINABLE PHENOMENON. I JUST KEEP GETTING KILLED IN ALL KINDS OF GRUESOME WAYS!"**

three was going to be. I don't know if they've exhausted Mary. We still need to know how she knew the Yellow-Eyed Demon, but I don't [necessarily] have to be present to explain all that, so I don't know what the future holds for Mary on the show or if I will even be back.

**Sam: Over the phone, they NEED me to come back!**

**Yes!** I think they should call the next season *Mary: Supernatural* [laughs].

**Up next: What good we will see glimpses of who Mary was and how there was a twist. And What Should We See? What did we learn about her in that episode?**

Mary was a much more rounded person than how I had played her before. Every scene I did before, Mary had to be the perfect mom, the perfect ethereal spirit representing something not only in the series, but to the boys. She had to represent [goodness]. In that episode that was Dean's genie imagination. I'm still [representing] the good, but [as]

more of a real person. I laugh and joke around. It was a 360-degree turnaround.

**Were you mindful of a 360-degree turnaround as well?**

Yes and no. It was great, and I had a lot to do. I was up [in Vancouver] for a while to do that episode. How much I have to say doesn't really matter as much as how much impact I have. I don't know how they did it, but in the first two episodes, I had so little to say, and yet Mary's impact was so great. I was grateful for how much I had to do [in my third episode], but it had to do [more] with how I influenced the story.

**Mary has an emotional talk with Dean at the end of the episode, where she's trying to persuade him to remain in the dreamland.**

It was very poignant and kind of a summation of his character. Everything Dean had ever wanted was right within his grasp, and he turned it down. Also, if Mary had been real in that sense, she would never have wanted that for him. That's when you knew it couldn't be real, because she would never try to convince him to do something that was detrimental [to anyone].

**THE CREW: FROM THE KITCHEN TO THE DIRECTOR'S CHAIR**



debut. How did he do  
as a director?

He's so intimately  
acquainted with the  
characters and he was so  
easy, fun, and knew [exactly]  
what he wanted.

How was it recreating  
the pilot in your next  
appearance, in *All Hell  
Breaks Loose*?

It was kind of crazy. I had a  
stuntwoman who did the  
crawling up the wall for  
me. It had been two or  
three years since I had done  
the pilot, so to see it from the  
other angles was cool, the  
whole "fill in the blanks" so-to-  
speak, because there was so  
much mystery and stuff  
[that was] left unsaid. I  
also got to reprise the  
nightgown. Love the  
polyester gown and the  
fuzzy slippers!

When Mary first says, "I  
love the darkness,"  
haunting words to the Demon  
that still stick out — "It's you!"  
Somehow, she recognizes the  
Yellow-Eyed Demon. Did you ask  
the producers what the deal was?

Nope. I don't ask many questions. They  
wouldn't tell me anyway if I did [laughs].  
Because I'm not really in the show and  
more of a peripheral, "come in once in a  
blue moon" character, I also get to be

a fan of the show. By not knowing  
what's going on, I get to wonder like the  
people who aren't involved. That's fun  
for me.

How did you get slammed into the wall and  
lifted up by some invisible force. Was  
any of that actually you?

It was. In the end, the only part that's  
my stunt double is when I had to be put  
into a harness, which was a time issue.  
I wanted to do it, but to rig someone up  
in one of those harnesses takes a lot of  
time. When I was going up the wall, they  
had this cool device which is sort of  
a hi-tech see-saw. They had me on one  
side strapped in and sliding up the wall.  
It was cool when you see it happening  
because it looks very real. It was like  
I was doing stunts.

Do you have any standout memories  
from *Supernatural*?

I liked the scene in *Home* where I only  
have three words. I loved coming out of  
the fire. They actually had a guy walking  
in the fire suit for that, so I was very  
grateful not to have to do that myself.  
That scene was just so powerful, and  
I loved how it turned out. That's my  
favorite one so far, but I'm challenging  
Eric to come up with another that's just  
as great.

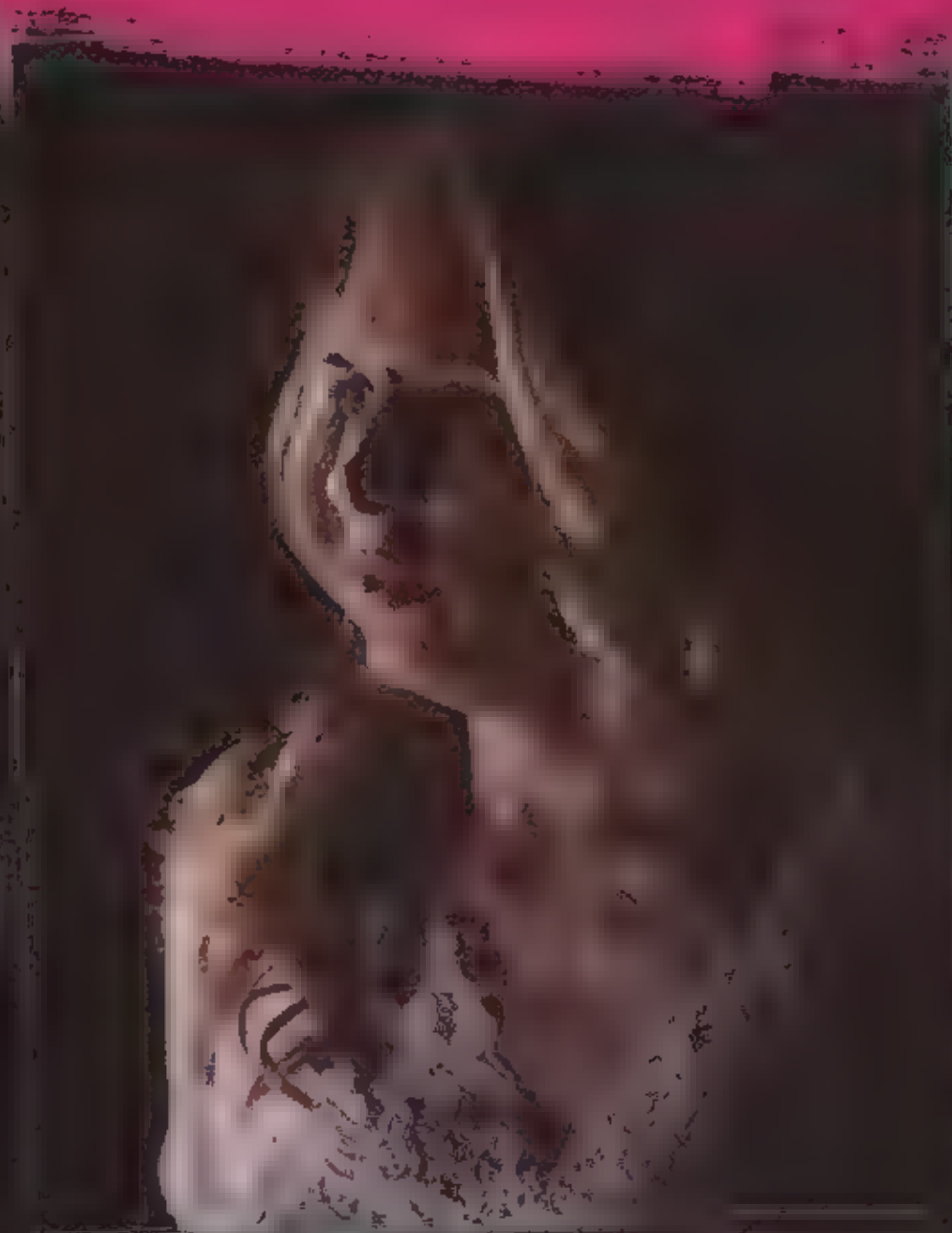
What's the best part of Mary's return?

I would like to see a little bit, maybe  
even before Sam is born, about how I  
know the Yellow-Eyed Demon and more

"I FEEL LIKE  
SUCH A PART  
OF THE SHOW  
BECAUSE OF  
THE IMPACT  
MARY HAS ON  
THE BOYS."



I THINK THEY SHOULD  
CALL THE NEXT SEASON  
MARY: SUPERNATURAL!"



of my life as a normal mom for Dean before any of the bad stuff starts happening [to Mary]. Maybe life with my husband and just some back-story to figure out why all these things are happening [to her]. That would be helpful. And lots of episodes about it, maybe for the whole season!

The pilot of the show was done in Los Angeles, but does filming the rest of the series in Vancouver help to give it a certain vibe?

Supernatural, X-Files, and Battlestar Galactica [are all] well-suited to shooting in Vancouver because of the gloomy

weather, the rain, the warehouses, and all the different terrain that's so readily accessible. You also have the woods that are nearby. If you moved a show like that to LA, it wouldn't work here. It's too sunny and green.

What other projects do you have in the pipeline?

I just finished [filming] a cute comedy called *The Chosen One*. Rob Schneider wrote it and stars in it. It's not one of his over-the-top comedies. It's sweet, and there are some very serious moments in it. I play his ex-wife who has left him for my scuba or yoga instructor. It's cute, but [at the moment]

I have my fingers crossed that I get to be in the *Transformers* sequel!

Finally, is it a strange feeling having your own Mary Winchester trading card?

Yeah, but I'll tell you what's really surreal. We approved the picture for the card, it came out, they sent me a whole box of them, and then they came out with another one that had little pieces of the nightgown and robe I was wearing cut up and stuck on the card! It's bizarre. What's also weird is that on Wikipedia, they have no page for me, but Mary Winchester has her own page! It's a little indicator of who is more important in the *Supernatural* world [laughs].









## Best Season One Episode

Winner: *Devil's Trap*  
Runners-up: *Faith* • *Pilot* • *Skin* • *Hell House*

Season one, of course, was the season that introduced us to *Supernatural* itself, but it was the season's finale *Devil's Trap* that proved to be your favorite. After all, it was an episode that threw shock after shock at us, from John being possessed by the Yellow Eyed Demon to that unexpected car crash. It showed that we can never know what to expect from the show. *Faith* came in second, possibly because it cemented the relationship between Sam and Dean, proving the lengths they would go to save each other. The episode that locked off the show, the *Pilot*, performed well, coming in third, while the scary *Skin* takes the fourth spot. Seeing an evil version of Dean really creeped us out! Things lightened up a little in fifth place though, with the hilarious *Hell House* and its prank war between the boys. The voting seems to have reflected the mix of shocks, laughs, and emotion that sum up *Supernatural* as a whole.



## Best Season Two Episode

Winner: *What Is And What Should Never Be*  
Runners-up: *Born Under A Bad Sign* • *All Hell Breaks Loose Part 2* • *In My Time Of Dying* • *Tell Tales*

Season two really built on season one and showed what *Supernatural* is capable of, as is proved by the episode you voted the best of the season: the what if? story of *What Is And What Should Never Be*, when we got to see everything from Dean's own mowing to making the ultimate sacrifice for the greater good. The second-placed *Born Under A Bad Sign* played with our sympathies by turning Sam evil, while the season closer *All Hell Breaks Loose 2* with its many surprises, came in third. *In My Time Of Dying*, the aftermath of season one's winner *Devil's Trap*, reached fourth place, while the hilarious *Tell Tales* with its Rashomon-style (hey, check us out all of a sudden, film fans!) differing points of view between Sam and Dean comes in fifth.



## Best Overall Episode

Winner: *What Is And What Should Never Be*  
Runners-up: *All Hell Breaks Loose Part 2* • *Mystery Spot* • *In My Time Of Dying* • *Devil's Trap*

One of the more unusual categories, this saw many of you voting for a different episode than any of your best in-season winners. *All Hell Breaks Loose Part 2* and *In My Time Of Dying* notably did far better in this category than in the individual seasons, finishing second and fourth, showing perhaps their importance in the show's overall mythos. The winner though was still one of the earlier category winners, the really chilling *What Is And What Should Never Be*, show creator Eric Kripke's own directorial debut for *Supernatural*. Another episode that messed with reality, season three's *Mystery Spot* with its blend of comedy and tragedy came in fifth, while season one's shocking finale *Devil's Trap* again attracted your votes to come in fifth.





## Best Season Three Episode

Winner: *Mystery Spot*

Runners-up: *Jus In Bello* • *A Very Supernatural Christmas* • *Bad Day At Black Rock* • *Dream A Little Dream Of Me*

Season three may have been cut a little short thanks to the writers' strike, but it still saw some of the best episodes of *Supernatural* yet. In the top spot comes Sam's *Groundhog Day*-style nightmare, *Mystery Spot*, when that infernal Trickster made Sam see more Tuesdays than he'll ever want to again. The all-action siege episode *Jus In Bello* fights its way to number two, while the macabre but heartwarming *A Very Supernatural Christmas* comes third in the category. *Bad Day At Black Rock*'s luck holds out, taking it to fourth place in the poll, while *Dream A Little Dream Of Me*, with its nightmarish scenarios for Bobby and the boys is fifth. The votes only took us up to *Jus In Bello*, so we'll have to see how the remaining four episodes do in future awards.



## Best Dean Moment

Winner: *Grieving Over Sam* - *All Hell Breaks Loose Part 2*

Runners-up: *Dean Vs. Evil Dean* - *Dream A Little Dream Of Me* • *Killing the YED* - *All Hell Breaks Loose Part 2* • *Selling his soul to save Sam* - *All Hell Breaks Loose Part 2* • *Beating the Impala's hood* - *Everybody Loves A Clown*

Dean's protectiveness toward his kid brother Sam is one of his defining characteristics, so it's fitting that the runaway Best Dean Moment winner was the moment when Dean felt he'd saved Sam.

His grieving monologue over Sam's dead body in *All Hell Breaks Loose Part 2* was one of the most moving moments the show's seen, with Jensen Ackles knocking it out of the park. Dean's confrontation with his evil dream doppelgänger in *Dream A Little Dream Of Me* took second place, while his averting his mom's death by killing the Yellow-Eyed Demon shoots into third. Dean's self-sacrificing side comes to the fore in your fourth favorite Dean moment, selling his soul to save his brother. Finally, in fifth place is a moment that was a real shock from Dean, pummeling the hood of his beloved baby, the Impala in frustration at his dad's death. Dean's a far more complicated person than he makes out, and that's certainly shown in his choice of moments.



## Best Sam Moment

Winner: *Losing his shoe* - *Bad Day At Black Rock*

Winner: Emotional breakdown before killing Madison - *Heart*

Runners-up: *Turning 'badass'* - *Mystery Spot*; *Telling Dean he wants him to be his brother again* - *Fresh Blood*; *Possessed by demon Meg* - *Born Under A Bad Sign*

The two moments you voted Sam's joint best would probably qualify as his worst, for different reasons. The unlucky loss of his sneaker down a drain during his stretch of bad luck in *Bad Day At Black Rock* showed us a very clumsy but adorable Sam. Meanwhile, his emotional breakdown before killing the woman he loved, Madison, to protect others, saw Sam put through the wringer. Both moments however showed us Jared Padalecki's a hell of an actor, tackling laugh-out-loud comedy and raw emotional drama with equal skill. Sam's riveting transformation into an emotionless, scary

obsessed hunter after Dean's death in *Mystery Spot* also made an impact, coming in third. Sam's relationship with Dean comes to the fore in the fourth-placed moment, when Sam tells Dean he just wants him to be his brother again in *Fresh Blood*. The fifth most popular Sam moment, however, again sees Sam acting in a state unlike his usual one - when he's possessed by the demon Meg in *Born Under A Bad Sign*. You sure like Sam to suffer!

## Best Sam One-Liner

Winner: *"I lost my shoes."*

Runners-up:

"Dude, I'm not enabling your sick habit. You're like one of those lab rats that pushes the pleasure button instead of the food button and it dies."

"Wait, there's no such thing as unicorns? You're bossy... and short."

"Dude, we're not poking her with a stick."

Usually Sam's the wordier of the two Winchester boys, so it's ironic that his Best One-Liner was the four little plaintive words in *Bad Day At Black Rock* that provided one of *Supernatural*'s funniest moments. Sam's disgusted reaction to Dean's *Magie Fingers* addiction in *House Of The Holy* provides the priceless second-placed One-Liner, and from the same episode his enquiry about unicorns obviously had a lot of fans. It is, after all, Sam's reactions to Dean that always get us laughing. Seeing Sam drunk in season two's *Playthings* meant that we saw a Sam who was uncharacteristically out of control and all the funnier for it, as we heard in his summation of Dean. In fifth place again, it's Sam's reaction to Dean that creates the comedy as he objected to Dean's more straightforward approach. Proof, were it needed, that Sam and Dean are one of the best double acts on TV.

## Funniest Moment

Sam loses his shoes - *Bad Day At Black Rock*

Runners-up:

Prank war - *Hell House*

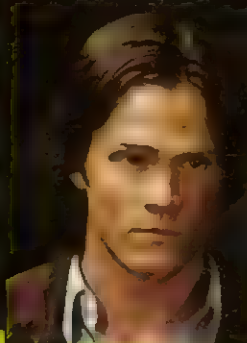
Talking in unison - *Mystery Spot*

Two sides of the story - *Tail Tales*

Dean's death - *Mystery Spot*

It wasn't Sam Winchester's proudest moment, but when he lost his shoe down a drain when he was cursed by bad luck after losing the rabbit's foot in *Bad Day At Black Rock*, it sure was funny! Everything about the moment was perfect, from Sam's sheepish, little-boy-lost announcement, "I lost my shoe," to Dean's "What are you, seven?" look in return. Second place came the brothers' prank war in *Hell House*, which among other things left Dean with no skin on the palm of his hand. We're not touching that line with a 10-foot pole...

Meanwhile, that pesky Trickster caused no little mirth, whether it was causing some serious déjà vu in *Mystery Spot* so Sam could predict what Dean would say before he said it, provoking the brothers to tell two very different sides of the story in *Tail Tales*, or causing Dean to suffer death by piano, taco, Labrador, and more in *Mystery Spot* again. That Trickster may be a real pest to deal with, but he sure can cause some hilarious moments!



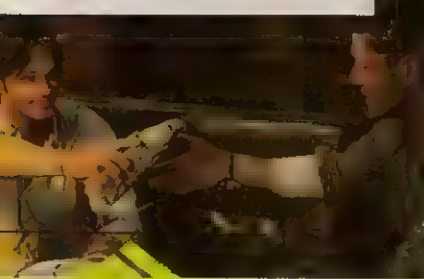


## Best Brother Moment

**Winner:** Exchanging Christmas gifts – *A Very Supernatural Christmas*

**Runners-up:** Dean shows Sam how to fix the Impala – *Fresh Blood* • Hugging when Wednesday finally comes around – *Mystery Spot*  
Dean hugging Sam – *Ali Hell Breaks Loose Part 2* • Sam asking Dean to be his brother again – *Fresh Blood*

Far and away the winner for Best Brother Moment was the finale to *A Very Supernatural Christmas*, when Sam finally gives Dean the last Christmas he wanted, complete with eggnog, gas station-bought gifts, and the baggame on TV. Festive stories are always touching, and the thought that Dean only had a little more time to live made this moment even more poignant. Dean's mortality loomed over the second most popular moment too, when in *Fresh Blood*, Dean showed Sam how to fix his treasured Impala, knowing he would have to pass it on to his younger brother. *Mystery Spot* was the source of the third favorite brother moment, when the Trickster had heard Sam's pleading and let Dean live – never was a Wednesday morning, or a hug, so welcome. It was another hug in fourth place, as Dean was reunited with Sam after making the deal to bring him back from the dead. *Fresh Blood* also saw the fifth-placed Brother Moment, as Sam confronted Dean about dropping his façade and just being his brother again. Sam and Dean's relationship is central to the show, and it's moments like these that prove it.



## Best Director

**Winner:** Kim Manners

**Runners-up:**  
Phil Sgriccia  
Eric Kripke  
Robert Singer  
David Nutter

He's directed the most episodes of any *Supernatural* director (and certainly many of the most memorable), so it's probably no surprise that Mr. Manners came out top in the Best Director category, and by a very large margin. Next up, and in joint second place are one of the other most prolific *Supernatural* directors and co-executive producer, Phil Sgriccia, and the show's head honcho Eric Kripke, whose only episode as a director, season two's *What Is And What Should Never Be*, triumphed in two categories itself in fourth place comes director and executive producer Robert Singer, while the fifth spot in the top five goes to David Nutter, director of the first two episodes of the show. No one could ever accuse you of having short memories, we guess.



## Best Dean One-Liner

**Winner:** "I'm Batman!"

**Runners-up:**

"Dude, you fugly!"

"I full on Swayze'd that mother!"

"Hope your apple pie's 'reakin' snits it!"

"Driver picks the music, shotgun shuts his cakehole."

Unsurprisingly given that he's such a wisecracker, you were spoiled for choice when it came to one-liners from the elder Winchester brother. A favorite did break ahead of the pack though, and it was the moment when Dean summed up his badass self, full of the good luck of the rabbit's foot, in *Bad Day at Black Rock*. Dean's memorable assessment of the Scarecrow/Van's looks in season one came in second, while Dean's unexpected telegeness from *In My Time Of Dying* spurred his third most popular one-liner. Whoever would have thought Dean would be a fan of a chick flick like *Ghost*? Another line from *Scarecrow* made an appearance, as he told the human sacrificing townsfolk exactly what he thought of them. Meanwhile, we go all the way back to the *Pilot* for your fifth placed one-liner, the line that led to the classic rock soundtrack we all know and love.

## Best Writer

**Winner:** Sera Gamble

**Runners-up:**  
Eric Kripke  
Raelle Tucker  
Jeremy Carver  
John Shiban

This was a close one. *Supernatural*'s creator Eric Kripke got plenty of votes, but was very narrowly beaten to the Best Writer top spot by writer and producer Sera Gamble, writer of such classic episodes as *Faith*, *Houses Of*

*The Holy Heart*, and *Dream A Little Dream Of Me*. Eric's followed by Sera's former writing partner Raelle Tucker, while a relative newcomer to the writer's room, Jeremy Carver, comes in at fourth place, thanks no doubt to episodes like *Best Season Three*. Episode winner *Mystery Spot*. Taking the fifth place spot is John Shiban, writer of some of the scariest *Supernatural* episodes through seasons one and two. The writing is a big part of what makes us love *Supernatural*, and we are seriously looking forward to what surprises it'll turn out in season four!





## Best Guest Star – Male

Jeffrey Dean Morgan

Runners-up

Jim Beaver

Fredric Lehne

Sterling K. Brown

Gabriel Tigerman

Perhaps it's appropriate that the Best Guest Star – Male award should go to the daddy of the show. Literally! Papa Winchester himself, Jeffrey Dean Morgan, won this category by a pretty large margin, followed by another Supernatural father figure, Jim Beaver as Bobby Singer. Battling it out in joint third place are two of the show's most frightening characters, Fredric Lehne, who of course played ol' Yellow Eyes himself, and Sterling K. Brown, who was memorably scary as Gordon, whether he was a ruthless hunter or a vampire out for vengeance against Sam. Coming in fifth meanwhile is Gabriel Tigerman, who made such a big impression on you, as the hapless Andy Gallagher. Spare a thought for Chad Lindberg, as mute/gen as Ash, though, who missed out on a spot in the top five by just one vote!

## Best Guest Star – Female

Winner: Samantha Ferris (Ellen Harvelle) =

Winner: Nicki Aycox (Meg Masters) =

Runners-up

Linda Blair (Det. Diana Baurd)

Katie Cassidy (Ruby)

Taylor Cole (Sarah Blake)

And... we have a tie! In a virtual catfight of good vs. evil, our two winners are Samantha Ferris as the Winchester boys' kickass ally Ellen Harvelle, and one of their most memorable foes, the demonically possessed Meg Masters. Screaming queen Linda Blair's guest appearance in *The Usual Suspects* obviously turned enough heads to put her in third place, while another demonic lady, Katie Cassidy's Ruby, comes in fourth. Not bad for a recent addition to the show. Meanwhile, Taylor Cole, as Sam's love interest Sarah Blake in *Providence*, obviously made an impact in that episode, since she comes in fifth. Let's hope we (and Sam, of course) see her again sometime.

## Best Winchester Ally

Winner: Bobby Singer

Runners-up: Ruby • Ash

Ellen Harvelle • Victor Henriksen

In the kind of landslide vote most pollsters would envy, "Uncle Bobby" ran away with this category as well he might. He is after all like a second father to Sam and Dean, and a way there for them when they need him. Coming in second is a more recent and rather more surprising ally, the demonic Ruby, proving that allies come in

many forms. The Roadhouse team are well represented in this category, with "Dr. Badass" Ash reaching third place thanks to his research skills and cannibalised laptop. While the lady who knows how to keep the boys in line, Ellen Harvelle, takes fourth. Coming in fifth meanwhile is Agent Victor Henriksen, who proved such a useful ally to the boys in *Jus In Bello*. It seemed like Victor could have made quite a hunter himself, if evil little Luth hadn't shown up.



## Scariest Moment

**Bloody Mary comes out the mirror**  
— *Bloody Mary*

Runners-up:  
Impala gets hit by truck — *Devil's Trap*  
The scarecrow moves — *Scarecrow*  
Changeling kids — *The Kids Are Alright*  
Clown smiles at parents in the bedroom — *Everybody Loves A Clown*

Everyone's scared of something different it seems, because this category seemed to provoke more varied answers than any other. Fear obviously has a long memory though, as the Scariest Moment winner comes from one of the earliest episodes of season one, *Bloody Mary*. Apparently, the moment when Bloody Mary came out of the mirror is what scared you the most. In second place comes the unexpected crash at the end of *Devil's Trap*, while in third place it's another season one moment, when the Scarecrow moved in *Scarecrow*. There's nothing scarier than an inanimate object taking on a life of its own. In fourth place it's those seriously creepy changing kids in *The Kids Are Alright*, while coming in fifth is the moment when the clown smiles at the waking dad right there in his bedroom in *Everybody Loves A Clown*. Proof once again that clowns scare the bejesus out of us!

## Best Demon/Monster/Ghost

**Yellow-Eyed Demon**

Runners-up: Meg • Trickster • Skinwalker • DJinn

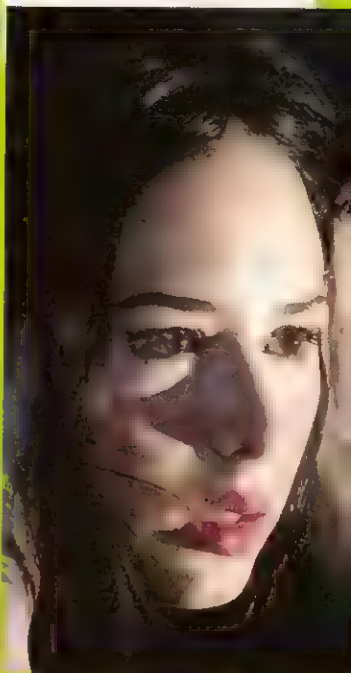
Given the role he's played in the Winchesters' lives, killing Mary and Jessica, setting John and the boys on the road to vengeance, and playing a part in Sam's destiny that we still don't know the full extent of, it's no surprise that the Yellow-Eyed Demon streaked ahead by a long way in this category. Things stay in the family for second place, as the YED's 'daughter,' the ever so scary Meg Masters, follows. Things take a lighter turn in third as that much-loved Trickster makes his presence felt, while the scary Skinwalkers came in fourth, their talent for imitating others making them so memorable. Coming in fifth, it's the DJinn from *What Is And What Should Never Be*, who messed with the Winchesters as much as the YED in some ways, with that alluring dream reality.

## Best Use of Song

**'Renegade' by Styx — *Nightshifter***

Runners-up:  
'Garry On Wayward Son' by Kansas — *All Hell Breaks Loose Part 2*  
'Back In Black' by AC/DC — *Bloodlust*  
'Heat Of The Moment' by Asia — *Mystery Spot*  
'Silent Lucidity' by Queensrÿche — *Heart*

Classic rock is as much a part of *Supernatural* as Sam, Dean, the Impala, and monsters, so it's not surprising that it dominates this category over any other music featured in the show. First place goes to Styx's 'Renegade' then, for proving so appropriate in season two's *Nightshifter*. The 'Previously' montage at the beginning of *All Hell Breaks Loose Part 2* obviously made an impact, thanks in no small part to its soundtrack. Thanks 'Garry On Wayward Son,' while in third place AC/DC's rockin' 'Back In Black' was a triumphant accompaniment to the restored Impala hitting the road again in *Bloodlust*. Sam probably won't ever want to hear 'Heat Of The Moment' again after unwillingly having it on repeat for his many Tuesday mornings in *Mystery Spot*, but Asia's classic tune was obviously more popular with you readers! Another song with unwelcome associations for Sam would no doubt be the fifth-placed, Queensrÿche's 'Silent Lucidity,' which of course accompanied his decision to kill the woman he'd fallen in love with, Madison, in *Heart*.





## Most Shocking Moment

**Winner: The Impala is hit by the truck - *Devil's Trap***

**Runners-up:**

Sam has died - *All Hell Breaks Loose Part 1*

Sam stabbed by Jake - *All Hell Breaks Loose Part 1*

Mary knowing the YED - *All Hell Breaks Loose Part 1*

John dies - *In My Time Of Dying*

*Supernatural* is a show that knows how to dish out the shocks, but perhaps none were quite as surprising as the one you voted our winner. We thought we could breathe a sigh of relief as the Winchesters bloodied and shaken, drove away from their confrontation with the YED in John's form in *Devil's Trap*. From out of nowhere though, the Impala was T-boned by the truck driven by a possessed driver. The car seemed like a write-off, the Winchesters were left for dead and as early as season one, we realized *Supernatural* could throw some truly earth-shattering surprises at us. Sam's fortuitously temporary death in *All Hell Breaks Loose Part 1* understandably caused some big shocks too, with your votes split between the moment when Jake shockingly stabbed him, and the moment Dean realised his little brother was dead. The revelation that Mary recognised the YED before he killed her is a shock that we hope to hear more about in upcoming episodes, while her husband John's death came as a complete shock. Not only had John made a deal with his sworn enemy to trade his life for his son's, but this great hunter died not in battle, but in a hospital hallway.



## Most Romantic Moment

**Winner: Sam and Sarah's kiss - *Providence***

**Runners-up:** Sam and Madison's tragic end to their romance - *Heart*

Sam and Madison's love scene - *Heart*

Dean and Cassie's love scene - *Route 666*

Dean tells Carmen he knows why she was "the one" - *What Is And What Should Never Be*

This category provoked a few surprising responses, with some of you nominating scenes between Sam and Dean, the frat guy and the alien in *Tell Tales*, and even Dean and his beloved Impala. Most of you were thankfully a little more traditional in your views of romance however, and as we might have expected, Sam's tragic romance with werewolf Madison in *Heart* scored

highly. Sam and Madison's votes were split between many different moments in their romance, however, whether it was the tragic end of their love, their steamy love scene, or even their bonding over soap operas. But it was one single moment from another episode that forged way ahead in the votes - Sam going back to kiss Sarah Blake at the end of season one's *Providence*, the first sign that he might be able to move on from losing Jess. Dean was represented in the voting, too (and not just with his car!) with his bedroom scene with old flame Cassie having its fans, and his more romantic side being represented by his heartfelt talk with Carmen in *What Is And What Should Never Be*, where he tells her he understands why she was the one.



INTERVIEW  
J. MILLER  
TOBIN



AFTER BUILDING AN IMPRESSIVE RÉSUMÉ OF CRIME DRAMAS (OZ, CSI, THE AGENCY, CRIMINAL MINDS, THE UNIT, NUMB3RS), DIRECTOR J. MILLER TOBIN TRIED HIS HAND AT SUPERNATURAL, HELMING THE UNFORGETTABLE BORN UNDER A BAD SIGN. THE OFFICIAL SUPERNATURAL MAGAZINE SAT DOWN WITH THE DIRECTOR ON THE SET OF HIS SECOND MEMORABLE SUPERNATURAL OUTING, A VERY SUPERNATURAL CHRISTMAS, AND CAUGHT UP WITH HIM LATER TO DISCUSS HIS RETURN IN SEASON FOUR.



# J. MILLER TOBIN

Words: Nicholas Knight

**T**he Official Supernatural Magazine: You already had the hang of action and suspense from other shows you'd worked on, like *CSI*, *The Unit*, and *Numb3rs*, but what was it like stepping into the realm of horror with *Supernatural*?

J. Miller Tobin: I really enjoy the horror genre. It's such a different set of muscles that you use as a director, both visually and in terms of storytelling. You get to do all those creepy floating shots and low angles, and weird close-ups that you don't normally get to do. It's a very different part of your aesthetic brain that you get to use when you do a show like this, so it's a lot of fun.

Along with the action and scares, there's always drama and humor – is it hard balancing those elements? Frankly, a lot of that's on the page – a lot of it comes from the scripts. I give Eric [Kripke, executive producer], Bob [Singer, executive producer], and the whole writing staff in Los Angeles a lot of credit. You get extremely tight, extremely well-written scripts from them.

What do you like most about working on *Supernatural*?

What I find exciting and encouraging about working on a show like this is that Cyrus [Yavneh, producer], Bob, Eric, and Serge [Ladouceur, director of photography] all say, 'We will find a way to do whatever you can think of, so come up with your best ideas and we'll figure out a way to make them happen.' That's an incredible position to be in, and also a phenomenally

difficult challenge. For better or for worse, they really let the burden fall on you. Every week has to be a great show. The bar's pretty high when you have directors like Kim [Manners, executive producer], Bob, and Phil Sgriccia [supervising producer], who do the show over and over and over, and do it exceptionally well every time. Those of us who come in once or twice a year have a pretty high challenge to meet.

What are the specific challenges that you face when directing an episode of *Supernatural*?

This is a very demanding show because of all the elements: we have the visual effects, a tremendous amount of stunt work, and because there are no standing sets on the show, there's no home base. Most television shows have some sort of home base, whether it's the FBI set for *Numb3rs*, or the police station for any other cop show, there's usually a home base where you sort of catch your breath. On this show, you're on the move for eight days. Even though we're on the stage sometimes, you're on brand-new sets; there's always a different motel room, a different house, a different basement, attic, whatever the show demands. You don't have the opportunity to say, "All right, we've been in this set a hundred times, we know how to shoot this." Then you layer in big stunt sequences and the visual effects – and sometimes you're shooting two, three, four elements per visual effect, so you're adding multiple shots for each of those. It's very time-consuming and very demanding as far as the logistics. But it's a lot of fun. A lot of it

[all happens] at night, which makes for being tired. Sometimes it can be very exhausting to shoot the show, but I've yet to go home at the end of the night and not be happy with the day's work.

What sticks in your mind the most about working on your first episode, *Born Under A Bad Sign*?

I had a very small but very good cast. I had the core characters, because it was a mythology episode. Jared [Padalecki] and Jensen [Ackles], obviously, Alona Tal [who plays Jo], and Jim Beaver [who plays Bobby], are our four main characters in this episode. All wonderful actors, absolutely terrific and really fun to work with. Jared and Jensen work extremely hard, and they make it a pleasure to come to work.

Speaking of working hard, was it difficult for Jensen to film the scenes in the water for *Born Under A Bad Sign*?

That sequence was particularly tough, physically and [also in] staying outside all night. Jensen didn't actually fall in the water, but when he washes up, when Jo finds Dean, he's lying halfway in and out of the water. He had a wetsuit on and all that, but that doesn't help much when the water's 30 degrees and you're lying half in the ocean. It was more than a little chilly, to say the least!

Any other fun memories from working on *Born Under A Bad Sign*?

This show traditionally has had lots of source music, lots of rock and roll, which is fun to play with. I ended up using a



INTERVIEW  
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song from The Doors ['The Crystal Ship'] in my episode. That was the editor's [Anthony Pinker's] idea, and it fit perfectly. Anthony said to me, "Eric doesn't actually like The Doors, but this song is so perfect, we're going to have to talk him into it." And Eric fell for it right away, so that was great!

Would you say the editor's cut was in keeping with your vision? Anthony's first cut was very much in line with what I had in mind and what I wanted to do. He always brings his own good taste and extra added spice to his cuts. Anthony saw it, liked it, and took it one notch higher. We had fun with this one, and it really fell together nicely.

For your second episode, *A Very Supernatural Christmas*, did the changes in the show's mythology are, such as Dean having one year to live, affect the way you approached the episode?

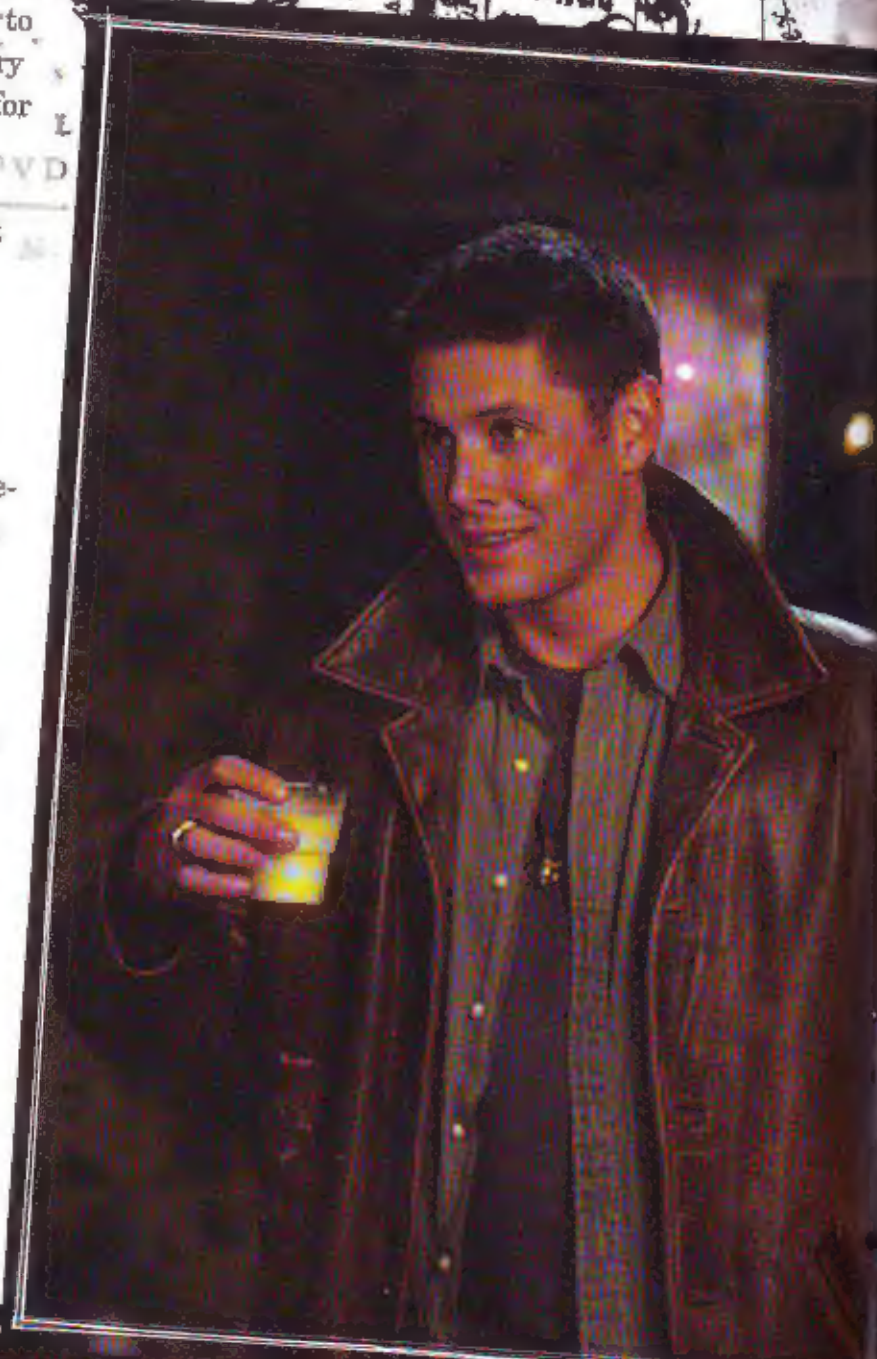
That was particularly important in the Christmas episode, because the whole premise is that Sam has a problem with celebrating Christmas and Dean *wants* to celebrate Christmas. The thing that's not said for the first three-quarters of the episode, of course, is that this is Dean's last Christmas. That's the elephant in the room that nobody wants to talk about. It was interesting to watch the

guys layer that into their performances in terms of having very different points of view on this holiday. Then all that's reflected with the flashbacks to [them as] young boys and the history about why it's a traumatic holiday for both of them [adds to the story].

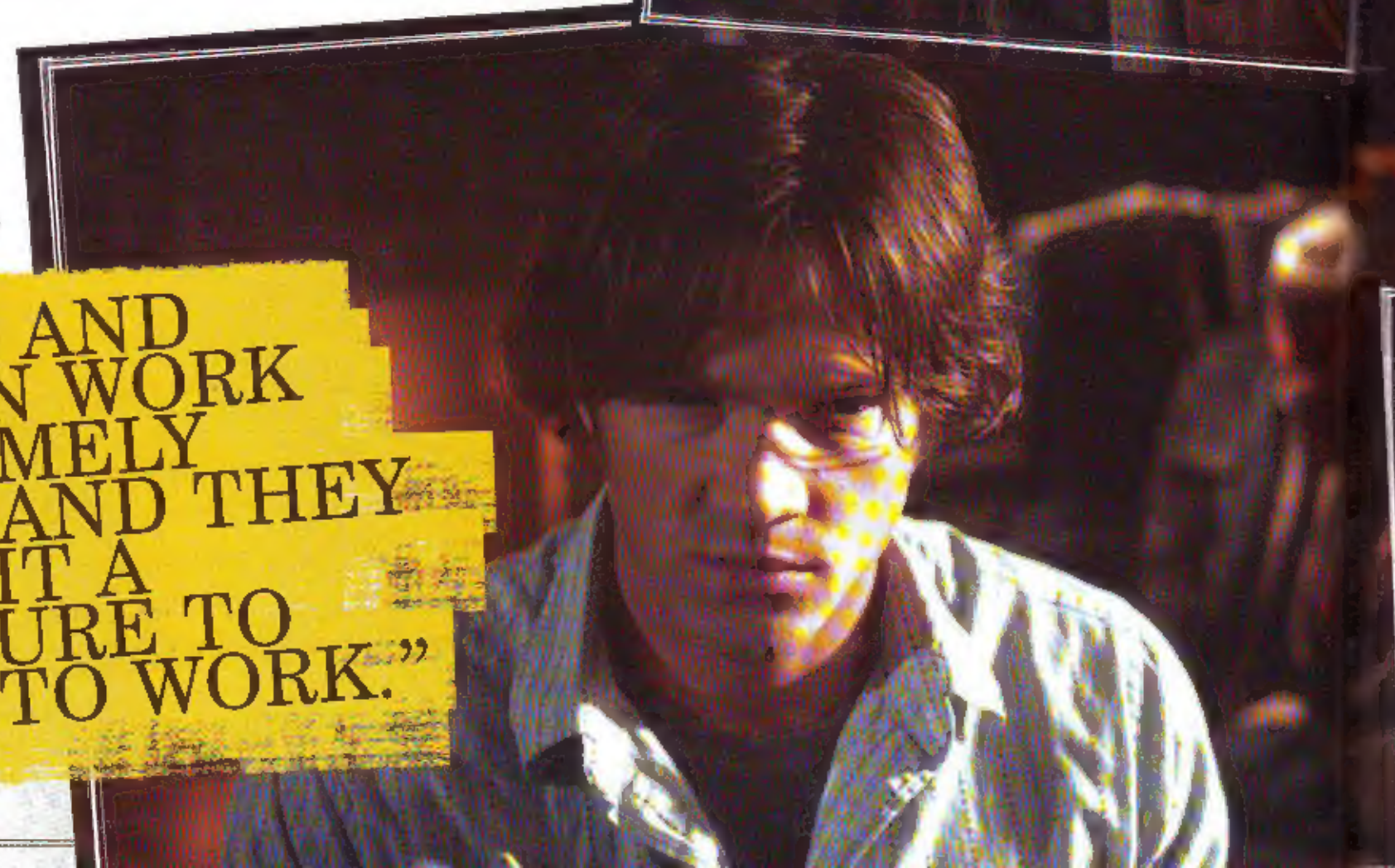
Did layering in all the different elements make it a difficult episode to shoot?

This was actually a really fun one. It was sort of a three-part process. There was the big emotional stuff. The other side of that is the over-the-top Christmas stuff that we did with the crazy sweaters and the huge Christmas tree, and the house that was decorated like a gingerbread house. Then all of that was countered by the fact that we did the ridiculously scary stuff. The Anti-Claus, as we called him, coming out of the chimney and scaring the little boy, the basement full of body parts and blood and goop, and the body in the bag twitching and scaring people... It was just a really, really fun episode.

Was it fun doing the scene where the Carrigans are torturing Sam and Dean?



**"JARED AND JENSEN WORK EXTREMELY HARD, AND THEY MAKE IT A PLEASURE TO COME TO WORK."**





IT'S A VERY DIFFERENT PART OF YOUR AESTHETIC BRAIN THAT YOU GET TO USE WHEN YOU DO A SHOW LIKE THIS, SO IT'S A LOT OF FUN."

It's a little hard to see, unfortunately, but that scene's actually pretty funny, because on the tabletop there's a wonderful mix of Christmas decor, like cookie cutters and candy and all that stuff, mixed in with all the pagan stuff—the stone bowl, the blood, the herbs, and the big knife and all of that. We had a lot of fun designing the knife. The props master in Vancouver, Chris Cooper, is absolutely terrific. We spent a long time working on the design of the knife in terms of what would be appropriate for something that was that old and had to have some sort of mythical shape to it.

**For the humorous elements of *A Very Supernatural Christmas*, did the actors improvise a lot?**

We stuck pretty close to the script for the most part, but the two actors who played the pagan gods (Spencer Garrett and Marilyn Gann) were wonderful. All of that ridiculous *Ozzie & Harriet* kind of dialogue was just hysterically funny. They made me laugh every single time. They were absolutely terrific.

**What do you remember most about working on *A Very Supernatural Christmas*?**

What I remember most was just being really happy with all the actors. The guy who played the dirty Santa at Santa's Village was terrific and funny. The little boy who gets scared by the Anti-Claus was absolutely terrific. For me, that's what I remember most: all these wonderful actors. For a show like *Supernatural*, when you're starting with a premise like that, the acting has got to be absolutely spot on and realistic. If you don't have skilled actors, then it'll never work; it'll seem false and empty, and people will stop being interested.

**Before the writers' strike put everything on hold, were you scheduled to direct more season three episodes?**

I was supposed to come back in January. I was supposed to do *Supernatural*, *Gossip*

*Girl*, and *Numb3rs*, all of which were cancelled due to the strike. But I was rebooked for *Gossip Girl*, which I just [shot] in New York. I was doing *Terminator: The Sarah Connor Chronicles* when the strike started and ended up getting hired to do reshoots on that, so I worked well into December.

**Will you be directing more *Supernatural* episodes in season four?**

Yes. We haven't booked anything officially yet, but I've been in touch with the producers and I know they're interested in having me back, which is flattering and exciting. I'm really happy about that.

**Do you have any other projects that you'd like *Supernatural* fans to know about?**

I have a feature on DVD called *How You Look To Me*. I also have a short on DVD called *4 a.m.: Open All Night*, which I'm pretty proud of.

**Any final thoughts about working on *Supernatural*?**

The joy of the show is the terrific cast and crew. I really love the production wing up there in Vancouver. [Director of Photography] Serge Ladouceur and Jerry [Wanek, production designer] are amazing visionaries in terms of creating a wonderful look for the show. Everyone up there is just really terrific. It's a pleasure to work with such skilled people.

